

Core English II ENGL1202 Spring 2013

Professor Rebecca Thompson

Office Hours: Tuesday 9:30-10:30 am & 1:30-2:30 pm, Thursday 9:30am-10:30am, or by appointment

E-mail: I will respond within 24 hours, though usually much sooner than that. I do not normally check my e-mail after 10 pm, so keep that in mind if you have a question for class.

Writing e-mail is now an integral part of our world and an important skill you will need to develop for whatever career you enter, so begin practicing now.

Please put a clear subject in the subject line (even if you reply to an e-mail I sent, you can change the subject if it is no longer pertinent to the message you are sending), begin with a greeting, state your question or comment in full sentences, and close with your name. Please check the syllabus or assignment sheet before e-mailing.

Make sure to check your school e-mail regularly as it is the only way I have to contact you outside of class.

Required Texts:

Bullock, Richard, and Francine Weinberg, Eds. *The Little Seagull Handbook*. W.W. Norton & Company, Inc.: New York, 2011. Print.

DiYanni, Robert, ed. *Literature: Reading Fiction, Poetry, and Drama*. 6th ed. McGraw-Hill: Boston, 2007. Print. – You must get the 6th edition as significant changes were made.

Graff, Gerald, and Cathy Birkenstein. *They Say I Say: The Moves that Matter in Academic Writing*. 2nd ed. W.W. Norton & Company: New York, 2010. Print.

Recommended Text:

Shakespeare, William. *Twelfth Night; or, What You Will (Annotated Shakespeare Series)*. Ed. Burton Raffel. Yale University Press: 2001. Print.

The full-text is available on the library databases (on Library site click on Databases, click on Database Subject List, click on Literature, click on Shakespeare Collection: Featuring The Arden Shakespeare Complete Works). However, if you like to annotate or prefer a print version this edition has a lot of helpful notations. This is also the version I will be teaching from.

Course Description:

English 1202 is a First Year Writing Course. The main purpose of the coursework is to develop the tools for intelligent and discerning reading of sources, critical thinking about the concepts presented in the readings and the translation of these ideas into writing.

Writing is like any other skill: you only improve with practice. To that end you will be reading the assigned texts and then responding to them through informal and formal writing including journal entries, in-class writing, and all the stages of formal essays. This course fulfills the Core Proficiencies of Reading, Writing, and Information Fluency.

“Writing – the art of communicating thoughts to the mind, through the eye – is the great invention of the world ... Great, very great in enabling us to converse with the dead, the absent, and the unborn, at all distances of time and space”

~ Abraham Lincoln

Writing, especially academic writing, is part of an ongoing conversation between authors. Anytime someone (including you) reacts to, comments on, enhances, discusses, evaluates, disagrees with, or qualifies someone else’s work, they become a part of the conversation.

Your unique perspective makes your opinion important and worthwhile, but be open to learning, growing, and changing. Interacting with other people’s ideas, whether written down or spoken aloud, will open your mind to ideas and thoughts and perspectives that you might never have considered.

This is a writing class (in case you haven’t caught that yet). However, we will be writing in reaction to and in conversation with works of literature including short stories, plays, and poems. While you may never take another English class, this class will give you a taste of a variety of works and will hopefully open your eyes to things you might never read on your own.

As we read these works and interact with them we will come at them from many different perspectives. This is good! Each of us comes from a different background and we all have different worldviews. We may not agree on what a poem means or what an author was communicating in a short story, or how we feel about a character in a play. Our goal is to learn how to express these differing ideas in a respectful, yet understandable and passionate way. As such, the following concepts will be explored:

- Ideas as central to good writing
- Thinking critically and analytically about writing, whether one’s own or others’
- Considering audience and tone
- Types of argument – appeal to intelligence/reason (logos), appeal to the emotions (pathos), and appeal to ethics (ethos) – and their uses.
- Logical development of ideas
- Avoiding biased language

Course Outcomes:

Students will:

1. Show skill in critical interpretation and close reading of texts.
2. Show a grasp of genres, whether in literature or in their own writing.
3. Be able to use basic critical terminology in their writing.
4. Be able to engage an issue in an essay, establish a thesis after a brief introduction, and then develop that thesis through successive paragraphs toward a persuasive conclusion.
5. Demonstrate knowledge of the process of writing, so that they are capable of working from notes toward a draft and then revising through successive drafts toward a final essay/paper.
6. Exhibit in their writing a degree of rhetorical mastery – a command of vocabulary and style including the sense of audience (usually a formal style for a college-educated readership), variety of sentence structure, sentence length, and other elements that constitute sophisticated rhetoric and style.

7. Be able to recognize and avoid logical problems, non-sequiturs, contradictions, and the like. They should be able, conversely, to treat incongruities as potentially productive, deepening the complexity of their thinking and writing.
8. Be able to use secondary sources and integrate them into an analytical, expository, or argumentative essay. “Integration” here means not only quoting or paraphrasing judiciously to support an argument but also engaging and participating in a critical conversation with the sources through the course of the paper. Appropriate use of secondary sources means the ability to distinguish valid from invalid sources and the recognition of the varieties and pitfalls of plagiarism.
9. Display in their writing a practical command of MLA format and convention, including parenthetical citations, headers, and bibliography.
10. Demonstrate in their writing competence in grammar, usage, and mechanics.

Grading:

- 10% Attendance
- 10% Participation
- 5% Journals/Quizzes
- 5% Presentations/Writing Center
- 15% Drama Essay
- 25% Short Story Essay
- 15% Poetry Essay
- 5% Midterm
- 10% Final Exam

Attendance Policy:

English 1202 is a writing workshop, which means that the work we do in class is an essential component of the course. This includes in-class writing assignments, quizzes, note-taking, peer review, and group work. Students with **more than 4 absences, either excused or unexcused**, will most likely have failed to complete a substantial number of these writing assignments and the essential class lessons and discussions and will therefore be unable to pass the class unless there is an exceptional situation.

An “excused” absence is one documented by either the Athletic Department or the Dean for Student Affairs. Instructors should not accept doctor’s notes as proof of excused absences. Students with significant medical or family problems should speak with their mentor and/or someone in the Dean of Community Development office (x9076) to obtain assistance and official excuses for these absences.

Don’t think of these 4 days as “free days.” If you decide to sleep in or hang out with a friend and miss 3 classes and then get malaria and miss a week you will have a very difficult time passing this class. You may be able to get an extension on an essay or reschedule an exam, but you cannot make up the daily informal writing and interaction which takes place in class.

Also remember that it is YOUR responsibility to learn about anything that happened in a class you missed including changes to assignments, new assignments, or other information. If I say it in class I will assume you are aware of it.

Each absence lowers your total attendance grade, but I do offer extra credit for a student that does not miss any classes over the course of the semester.

Lateness is disrespectful to everyone. I begin each class promptly and usually start the class with announcements. This means that if you arrive even 2-3 minutes late you may miss important information about the class. You also may cause disruption for any group or paired activities. **3 late arrivals will count as 1 absence.** These add up much faster than you might think, so be aware of this and save your lates for unavoidable emergencies or delays.

Participation Policy:

You are expected to:

- Have read the assigned readings for class.
- Turn in all assignments (journals, essays, etc.) on time.
- Engage in class discussion whether in the class as a whole or in small groups.
- Treat every person in class with respect, even if you disagree with them.
- Turn off all cellphones, iPods, pagers, beepers, telegraph machines, or any other electronic devices.
- Bring your textbook and laptop to each class. While we don't necessarily use the laptop in every class I do use them frequently and you will need to bring them for posting class assignments, discussion responses, etc.
- Not use your laptop for non-class related activities including but not limited to Facebook, Twitter, MySpace, IM, e-mail, or gahooglepedia.
- Be aware of the information listed in this syllabus and keep a hard copy in case you are unable to access the system.
- Read all assignment prompts carefully and keep hard copies available for reference.

Reading Policy:

“To read makes our speaking English good.” ~ Xander Harris

There is a lot of reading required for this course. Critical reading is an important part of that. This includes note-taking, commenting, thinking, questioning, and even re-reading (yes, reading more than once) in order to get the most out of the literature. In-class discussions, informal writing, journals, formal essays, quizzes, and exams will all be based on the readings done for class

Keeping up with the scheduled readings is extremely important and will make it possible for you to keep up with the other required work. Readings are clearly listed on the syllabus and are due on the day they are listed.

Journal and Quiz Policy:

Each week there will be some sort of informal writing assignment. It may be a question to consider based on the reading, a response to an in-class assignment or discussion, or a pre-writing assignment for an essay. Doing the journals on time will enhance your participation and often provide a spring-board for more effective in-class discussion or to generate ideas for your formal essays.

Quizzes may be given from time to time with or without the students' prior knowledge. Quizzes cannot be made up. Questions may include topics from any of the readings. I dislike giving quizzes as much as you dislike taking them. Keep up with the readings and engage in class and I will have no reason to give you any quizzes.

Writing Center Policy:

Attendance at the Writing Center is required for all English 1202 students. You are required to attend at least 1 tutoring session during the semester. After I have received your first rough draft I reserve the right to require you to attend additional sessions. I also offer 2 points of extra credit on a paper if you visit the writing center while working on either the rough or final draft. This is available on each paper and for each student, regardless of how many visits you are required to make.

Go sooner rather than later! At the end of the semester it can be nearly impossible to schedule an appointment. It may not seem like a significant part of your grade, but it could be the thing that tips your final grade up or down 1/3 of a letter grade. Do you really want a B+ instead of an A- just because you didn't go to the Writing Center?

The Writing Center is located in the Academic Resource Center in Arts and Sciences Hall Room 206. It is staffed with English faculty, peer tutors, graduate students, and professional adjuncts. The Writing Center is an important resource for all writers on campus. Tutoring is available at no cost to help you in pre-writing, writing, and revising your papers.

You will make your own appointment directly with the Writing Center through the SHU website. Go to <http://www.shu.edu/academics/artsci/writing-center/> and click on "View/Create my ARC visit." You can also call (973-761-9000 x7501) or stop by to make an appointment. Drop in appointments are also available. Arrive 5-10 minutes before the hour and you will know by 5 after if an appointment is available.

The Writing Center is open 10-7 Monday-Thursday and 10-3 Friday. The Writing Center is on the 2nd floor of a building without an elevator. Appointments are available on the 1st floor, but arrangements must be made in advance.

Presentations:

You will be putting together a presentation based on your final essay. Specific information will be given with the poetry essay prompt. Presentations cannot be made up.

Formal Essays:

"The time to begin writing an article is when you have finished it to your satisfaction. By that time you begin to clearly and logically perceive what it is you really want to say." ~Mark Twain

You will be writing 3 formal essays. These will include pre-writing, outlining, rough drafts, peer review exercises, and final drafts. Although only the final draft is formally graded, the quality and punctuality of the pre-writing will be taken into consideration. Also, students who take the pre-writing seriously nearly always do much better on their final drafts than those that do not.

All rough and final drafts must be turned in via SafeAssign through the “Upload Essays” tab on Blackboard before class on the due date. **I will not review a paper that has not been uploaded through SafeAssign** and I reserve the right to not correct or grade that draft.

Please do not wait until just before class to post your paper. If something goes wrong you could end up jeopardizing your grade. “I lost my power cord,” “My goldfish ate my flash drive” and other excuses will not be accepted. Of course, there are occasional exceptions, but they will be discussed on a case by case basis.

PLEASE e-mail me if you have any kind of technical difficulty uploading an essay or assignment. I can't try to fix it if I don't know it's broken. If it is a personal issue you should contact me BEFORE the day the assignment is due, NOT after.

All essays must be submitted as .doc or .docx documents. If your computer is a Mac please be aware that there are often issues uploading assignments and be prepared to use your school computer or a computer on campus if there is a problem. If I cannot download your essay I will e-mail you immediately and will expect to hear back promptly. Not responding or resolving the issue will mean that the draft will remain uncorrected or ungraded until the issue has been taken care of and may result in a drop in grade or in the draft not being accepted.

Essays will conform to MLA format as laid out in *The Little Seagull Handbook* and will be typed using Times New Roman font, 12 point, double spaced with 1” margins all around. You should also include a header with your last name and page # on each page (please use the header tool for this) and an MLA header on the first page.

Remember that you are turning in an electronic copy so it is easy to tell if you have changed font, spacings, indentations, or punctuation. I will notice and I will deduct points for this kind of unprofessional behavior.

Revision is an integral part of the writing process. In order to help you learn good paper writing and revising techniques rough drafts are required for all essays. In order to get the most out of this process I suggest you treat the rough draft as much like the final draft as possible. Though it may be shorter, it should have all the components you would want in a final draft. **Late rough drafts will not receive revision comments.** Not turning in a rough draft at all will result in a 1/3 letter grade drop on the final draft (e.g. from an A- to a B+).

Late final drafts will drop 1 full letter grade for each day they are late (e.g. if the paper would have received a B- and is turned in 2 days late it will receive a D-). A paper is considered late if it is turned in after class has begun on the day the paper is due. Papers more than 4 days late will not be accepted and will receive a 0. Extensions are occasionally offered but must be discussed on an individual basis at least 24 hours prior to the due date. In most cases if I have not heard from you within 12 hours after the assignment due date I will not allow for any kind of extension and regular late penalties will apply. The sooner you contact me the better. It is very important that you keep up with the various stages of the paper as this will make it easier to turn in your drafts on time.

All assignments should include a proper MLA header, double spaced, on the top left of the first page (not as a part of the header):

Your Name

Professor Thompson

ENGL 1202 and Section

Inverted Date

1. Drama Essay (4-6 pages): This will be a character analysis on a character of your choice from one of the plays we will read during the first unit.
2. Short Story Essay (7-9 pages): This will be an analysis based on a short story of your choice and will involve literary analysis and the incorporation of outside sources to support your thesis. You will have several critical lens options to choose from to focus your argument.
3. Poetry Essay (3-5 pages): This will be an analysis of a specific image or theme through the elements of poetry as discussed in class.

Each assignment will be presented in a detailed essay prompt and will be posted in Blackboard under Assignments. You are responsible to read each prompt carefully and follow the instructions. I do my best to allow you significant freedom while still fulfilling the requirements of the course, but there are certain elements that must be present for you to do well on the assignment. You could write the most amazing essay I've ever read, but failing to follow the instructions will result in a poor grade.

The Short Story Essay will require the incorporation of academic secondary sources to develop and strengthen your own ideas and arguments. The writing process will be tracked in a Research Log which will include the following:

- Identifying a relevant topic
- Recognizing the difference between scholarly, academic sources and unreliable or trade publication sources
- Identifying literature databases that have literary criticism on the selected topic
- Searching databases for relevant articles by developing key terms and using controlled vocabulary
- Identifying books and journals that have literary criticism on the selected topic
- Keeping track of the databases and search terms used to find relevant information
- Creating a list of sources and developing an annotated bibliography of sources that may contribute to your discussion of the topic
- Developing a set of criteria to determine which sources are most useful and relevant
- Close reading of selected sources for information pertinent to your topic
- Integrating sources into the essay through appropriate use of summarizing, paraphrasing, and quoting from the source materials

Midterm/Final Exam:

The Midterm will include information from the beginning of the semester through the class before the midterm.

The Final will include information from the midterm through the end of the semester.

Exams normally cannot be made up. The finals schedule is different from the regular class schedule so be sure to note the time and date and make work and travel arrangements accordingly.

Exams normally include short answer questions based on the readings (both framing texts and the literature), some sort of identification (quote or character), brief literature analysis, and an essay. I usually also include opportunities for extra credit.

Plagiarism and Cheating Policy:

In my class I require that all formal writing assignments (rough and final drafts) must include the following statement at the end of the assignment:

I, name here, certify that:

- This assignment is entirely my own work.
- I have not used the words of any other person from a printed source or website or other source without indicating what has been quoted, summarized, or paraphrased through quotation marks and/or an appropriate in-text citation and works cited page.
- I have not submitted this assignment for another course.

Not including this statement will result in a deduction on the final grade of that assignment.

The English Department has a clearly defined policy concerning cheating and plagiarism as follows:

Cheating means the giving, receiving, taking, or purchasing of any information or written work not your own during exams or on any written assignment.

Plagiarism means copying the ideas and/or language of any source without acknowledging that source, without proper quotation of any language (even single words or short phrases) taken directly from that source, and without citation of all paraphrased, summarized, or quoted ideas from that source.

Plagiarism occurs when anyone attempts to present any work (ideas and/or language) by someone else as their own work.

Penalties: Those found to be guilty of cheating or plagiarism the first time will receive a zero for the assignment. The second time will result in failure of the course. The third time will result in a recommendation to the dean for expulsion.

Procedure:

- The student's teacher will meet with the student, along with a member of the Executive Committee or the Director of Freshman English if necessary.
- The student will be shown the paper or assignment and asked to explain the similarities.
- The student will be required to bring in past papers to check for similar instances of cheating or plagiarism. Students must keep all returned papers with professors' comments and be able to produce them at any time during the semester. Students should also keep all preparatory notes, outlines, and drafts to prove, if necessary, that the paper is their own.
- In instances of suspected plagiarism the professor will determine whether the plagiarism is deliberate or unintentional.
- Unintentional plagiarism occurs when a student attempts to acknowledge, quote, and/or cite sources but does so inadequately or incorrectly. In this case the professor may give a D or an F or may allow the student to rewrite the paper. These decisions are up to the discretion and educated judgment of the professor, in consultation with other faculty when necessary.
- In instances of cheating between students, distinction will be made between the "borrower" and the "lender" of written work. The borrower will receive a zero on the assignment, but the

committee will determine whether the lender deliberately cheated by knowingly giving his or her work to be copied, a misguided or confused student who (albeit wrongly) gave his or her paper without realizing it would be copied, or an innocent student whose paper was taken without his or her knowledge. In the first case, the lender will also receive a zero on the assignment.

Penalties in the second and third cases will be determined by the professors.

- A list will be kept of the student for the period of one year. Further infractions will result in the more serious penalties listed above.

For plagiarism occurring on the rough draft a full letter grade will be deducted from the final grade for the paper for which the plagiarized rough draft was written. However, this will be counted as the first incident and a second instance of plagiarism will result in failure of the course.

How to avoid involvement in cheating or plagiarism:

- Do not lend your work to anyone. If you wish to help a friend, go over the work together and do not leave copies in his or her possession.
- Do not leave your work in any public place. Put your papers in an envelope if you are leaving them in your professor's mailbox.
- Students using campus computers must be careful to keep files on personal disks and to remove and protect portable hard drives or flash drives. Be aware that every print command will result in a printed copy, even if it is hours later. Make sure you pick up all printed copies or delete extra print commands.
- Make sure that you understand proper citation rules in order to avoid accidental plagiarism.
- If you are unsure whether something should be cited or not, always err on the side of caution. It is better to be told that you don't need to cite something than to find out you accidentally plagiarized.
- Remember that specific ideas taken from an outside source need to be acknowledged even if you don't quote the source.
- Keep track of sources you consult when researching and include any sources you use on your works cited page.
- Avoid the temptation to visit online study guides (such as SparkNotes or Shmoop). If you are having a hard time coming up with a topic or developing your ideas go to the writing center or make an appointment with your professor. Not only will this help you avoid plagiarism, but you will have more satisfaction knowing that the paper is your work.

Disability Policy:

If you have a documented disability or think you might have one you may be eligible for accommodations in academic classes, the residence halls, food service areas, etc. under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Disabilities may include those that are permanent or temporary and include, but are not limited to: learning disabilities, ADHD, medical issues, psychological or psychiatric problems, limited mobility, low vision or blindness, and hearing impairments.

Students are not permitted to negotiate accommodations directly with professors. To receive special accommodations or assistance, please self-identify at the Office for Disability Support Services (DSS), Duffy Hall, Room 67 at the beginning of the semester. For more information or to register for services contact the Director of DSS at (973) 313-6003.

Extra Credit Policy:

While you cannot do extra credit to make up for significant missed work or excessive absences I do offer multiple opportunities for you to boost your grade. I will announce these opportunities throughout the semester. Each one will be attached to a specific assignment or aspect of your grade and may include extra journals, attendance at Poetry in the Round or other campus events, or assignment related writings. I will announce these opportunities throughout the semester and post them on the Information/Announcement page and specific information will be listed in the Extra Credit page on Blackboard.

These are not required, but if you know you are struggling, the extra credit in addition to your regular assignments will help show your dedication to doing your best. However, do not count on extra credit to help you pass when you fail to do regularly assigned work.

Communication:

I tend to e-mail the class 1-2 times a week. I try not to inundate you, but I do try to make sure everyone is on the same page. I said this at the beginning of the syllabus, but I will reiterate it here: Check your school e-mail regularly as this is the only way I can contact you outside of class.

I will be using Starfish throughout the semester to inform you of issues impacting your grade or to let you know you are doing well. These are meant to keep you and your mentor informed so there are no surprises when it becomes too late to rectify a problem or to commend you for work well done. If you ever have a question about a flag please feel free to e-mail me, speak to me before or after class, or schedule an appointment.

I will be posting grades throughout the semester on Grade Center in BB. If you ever have questions about your standing in the class feel free to e-mail or stop by my office hours. Do not wait until the end of the semester to come to me with concerns about your grade – by then it will be too late for either of us to do much to remedy the situation. I am willing to work with you, but I cannot do so if I don't know you have a concern.

I attempted this last semester and I am going to try it again, making an effort to post more regularly. If you have a Twitter account you can follow me @ProfThompson for updates or the ability to ask me quick questions. I will not follow back or view your account.

I post many things through Blackboard, but I have also started collecting helpful websites on <http://delicious.com/profthompson> - any links posted on Blackboard will also be posted here along with other useful sites or online readings.

ABOVE ALL please communicate with me. If you are having problems I may not realize it until it is too late to offer you assistance. If you do not understand an assignment I will not know unless you tell me. PLEASE come to my office hours, speak to me before or after class, e-mail me, or schedule an appointment. Get the help you need BEFORE the due date or the last week of class. E-mailing me the day a final draft is due to say that you never really understood what I wanted in the assignment is not helpful to you or to me. I want everyone to do well in this class, but you have to put in effort as well. I am here to help you in any way I can, but I cannot do that unless you let me know if you have questions or are struggling.

Course Schedule:

I rarely deviate from the syllabus but reserve the right to alter or rearrange if necessary. Any changes will be announced in class and posted on the Information/Announcements page on Blackboard.

Humanities

Do You See What I See?: Perspectives in Literature

“We don’t see things as they are, we see things as we are.” ~Anais Nin

Week 1:

January 15 – Introduction to Course, Syllabus Review

January 17 – Diagnostic

“The Story of an Hour” Kate Chopin (BB)

“I Take Your Point” (TSIS)

Unit 1 ~ Drama: Perspectives in Gender Developing a Thesis

Week 2:

January 22 – Introduction to Drama

Framing Text “Between the Sexes, a Great Divide” Anna Quindlen (BB)

Framing Text “The Male Myth” Paul Theroux (BB)

Feminist Critical Perspectives (2174)

January 24 – *A Raisin in the Sun* Lorraine Hansberry Act I (1870)

Week 3:

January 29 – *A Raisin in the Sun* Lorraine Hansberry Act II (1897)

January 31 – *A Raisin in the Sun* Lorraine Hansberry Act III (1925)

Critical Thinking and Writing About Literature (12-19)

Week 4:

February 5 – Drama Essay Topic/Rough Thesis Due

Twelfth Night; or What You Will William Shakespeare Act I

February 7 – Drama Essay Rough Draft Due

Twelfth Night; or What You Will William Shakespeare Act II

Week 5:

February 12 – *Twelfth Night; or What You Will* William Shakespeare Act III

February 14 – Drama Essay Revised Thesis/Outline Due

Twelfth Night; or What You Will William Shakespeare Acts IV & V

Week 6:

February 19 – Drama Essay Final Draft due

Trifles Susan Glaspell (1858)

February 21 – Midterm

**Unit 2 ~ Short Story: Perspectives in Place and Space
Incorporating Others' Ideas**

Week 7:

- February 26** – Introduction to Short Story
Framing Text “Place in Fiction” Eudora Welty (BB)
Biographical Perspectives (2164)
Historical Perspectives (2166)
- February 28** – Short Story Essay Topic/Brainstorming Due
Setting (66-67)
“Woman Hollering Creek” Sandra Cisneros (246)
“After the Plague” T.C. Boyle (325)

Week 8:

March 5&7 – **Spring Break! Enjoy!**

Week 9:

- March 12** – Short Story Essay Research Questions/Thesis Ideas Due
Plot and Structure (49-51)
“The Things They Carried” Tim O’Brien (684)
“Everything That Rises Must Converge” Flannery O’Connor (213)
- March 14** – Library Orientation
“How to Become a Writer” Lorrie Moore (652)
Writing With Sources (2119-2131)

Week 10:

- March 19** – Short Story Essay Preliminary Annotated Bibliography Due
Character (59-62), Point of View (77-78)
“The Yellow Wallpaper” Charlotte Perkins Gilman (542)
- March 21** – Short Story Essay Rough Draft Due / In Class Peer Review
Language and Style (85-86)
“Spunk” Zora Neale Hurston (567)

Week 11:

- March 26** – Short Story Essay Outline/Revised Thesis Due
Irony and Symbol (97-99)
“Young Goodman Brown” Nathaniel Hawthorne (553)
“The Lottery” Shirley Jackson (572)
- March 28** – Holy Thursday – **No Class**

Week 12:

- April 2** – “The Wormworld Saga” Daniel Lieske (BB or <http://www.wormworldsaga.com/>)
“Calvin and Hobbes: Mood” Bill Watterson (BB or <http://web.mit.edu/manoli/mood/www/calvin-full.html>)
from *Maus* Art Spiegelman (BB)
- April 4** – Short Story Essay Final Draft Due

**Unit 3 ~ Poetry: Perspectives in Form
Analyzing Language**

Week 13:

- April 9** – Introduction to Poetry
Framing Text (BB)
Formalist Perspectives (2161)
- April 11** – **Brain/Mind:** “The Universe” May Swenson (823), “The Brain—is wider than the sky” Emily Dickinson (931), “When I have fears that I may cease to be” John Keats (1131), “Like Lilly Like Wilson” Taylor Mali (BB)

Week 14:

- April 16** – Poetry Essay Topic Due
Mouse: “Me up at does” E.E. Cummings (816), “Introduction to Poetry” Billy Collins (1087), “Channel Firing” Thomas Hardy (BB), “Sadie and Maud” Gwendolyn Brooks (BB), “Not Here” Jane Kenyon (BB)
- April 18** – Poetry Essay Rough Draft Due
Cloud: “[I wandered lonely as a cloud]” William Wordsworth (788), “An Irish Airman Foresees His Death” William Butler Yeats (814), “Spring Morning” A.A. Milne (BB), “Snow-flakes” Henry Wadsworth Longfellow (BB), “Please” Yusef Komunyakaa (BB)

Week 15:

- April 23** – **Tree/Fruit:** “The Garden” Shel Silverstein (BB), “A Poison Tree” William Blake (807), “Dream Variations” Langston Hughes (998), “Mending Wall” Robert Frost (960), “Jabberwocky” Lewis Carroll (Charles Lutwidge Dodgson) (1081)
- April 25** – **Ring:** “Aunt Jennifer’s Tigers” Adrienne Rich (BB), “The Owl and the Pussy-Cat” Edward Lear (BB), “An Offering” John Reibetanz (BB), “Ecology” Jack Collom (BB)

Week 16:

- April 30** – Poetry Essay Final Draft Due
Presentations
- May 2** – Presentations

Final Exam: